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"A plague upon the probable accuracy of pedantry which writes Vergil!" remarks Lionel Johnson in his beautiful essay on "Santo Virgilio" (*Academy*, February 10, 1900), since collected in the volume *Post Liminium*, edited by Thomas Whittamore, 1912. But whether we write "Vergil" or "Virgil," let us be consistent for the same book, or at least for the same page of the book. In the dissertation before us both spellings appear on p. 25 and again on p. 31. Several other typographical errors have eluded the writer. When, for example, we read that "nymphs reclined on their father's laps," we naturally wonder how many laps the dear old fellow had.

H. RUSHTON FAIRCLOUGH

STANFORD UNIVERSITY

Numerical Phraseology in Vergil. By CLIFFORD PEASE CLARK.
Princeton dissertation. Princeton: Privately printed, 1913.
Pp. 89.

This interesting study was undertaken in the hope that, by an examination of Vergil's numerical phraseology, it might be determined how far in this respect the poet was dependent upon his models or originals, and how far he was independent of them. It is largely a question of poetic technique, for Vergil's inspiration "was invariably affected by literary purpose, and consciously controlled by definite methods and ideals of composition."

Undoubtedly certain numbers were determined for the poet in advance. Thus ritualistic usage, with which Vergil was very familiar, frequently accounts for numerical precision, while convention and historical or natural facts would be responsible for many other instances. These principles, together with the poet's close rendering of passages in Homer, Aratus, Eratosthenes, Theocritus, Euripides, and Varro, are discussed in the first chapter, entitled "Fixed Numbers."

The second chapter deals with "Favored Numbers," i.e., with those instances where the poet was apparently free to choose his own numbers. Here Dr. Clark tries to determine "the inventive motives at work in the poet's mind," and each case considered involves careful interpretation of certain passages. Some of the most important of these are the myth of Hercules and Cacus (*Aen.* viii. 185), the Theseus myth (*Aen.* vi. 20), the ship-race (*Aen.* v. 115), the description of the Pan-pipe (*Ecl.* ii. 36), and the boy's age (*Ecl.* viii. 37). The discussion, in connection with the Theseus myth, of *septena corpora* (shown to mean seven, not fourteen), is thorough and convincing, and the remarks made upon the so-called magic number three are very interesting. We are inclined to wonder, however, whether the common use of three, while unquestionably characteristic of magic rites, is not much more general in its range, going back perhaps to the limitations of the primitive mind in counting. But Dr. Clark's discussions are confined strictly to the Greek and Roman field, though there are many tempting

opportunities for extending the horizon. If, for example, "Homer favors especially the number twelve," can this be an inheritance from the Babylonian duodecimal system?

Some passages have been overlooked. Thus in the description of Tartarus we should like to hear why the Roman poet, with his *bis patet* (*Aen.* vi. 578), doubles Homer's distance (*Il.* viii. 16), even as Milton trebles it:

As far removed from God and light of heaven
As from the centre *thrice* to the utmost pole.

It might also be asked why, in the story of the wooden horse, precisely nine men are named as *delecta virum corpora* (*Aen.* ii. 261).

So far as it goes, however, the dissertation is an important and scholarly piece of work. It is a pity that the caption *Aeneid* was omitted from the Index on p. 87.

H. RUSHTON FAIRCLOUGH

STANFORD UNIVERSITY

The Archetype of Lucretius. By WILLIAM A. MERRILL. University of California Publications in Classical Philology, Vol. II, No. 10, pp. 227-35, 1913.

Corruption in the Manuscripts of Lucretius. By WILLIAM A. MERRILL. University of California Publications in Classical Philology, Vol. II, No. 11, pp. 237-53, 1914.

Professor Merrill has devoted himself so whole-heartedly to the study of Lucretius that it is perhaps true that the name of no American scholar is so closely associated with that of a Latin author as is Professor Merrill's with that of Lucretius. In the two pamphlets under review he deals with details regarding the MSS. In the first he discusses Lachmann's theory concerning the archetype of all existing MSS of Lucretius. Working out Lachmann's scheme in detail, he shows just what lines each page must have contained. After discussing variations of Lachmann's scheme, he concludes that "the use of the archetype as a critical aid is extremely disappointing," and that "all attempts to solve critical difficulties in the poem by appealing either to the Lachmannian archetype or to any other will prove unavailing."

The second monograph consists entirely of an alphabetical list of letters and groups of letters which appear in the MSS by mistake for other letters and groups of letters. The passages in which these mistakes occur are all noted. The purpose of the list is to "aid in testing proposed conjectures." If properly used the list can be very useful, but I fear that it will be misused. There is a class of critics who are pseudo-paleographers and go on the principle that if they find a given letter for another letter in some one MS of some one author they are privileged in the name of paleography to offer an emendation involving the interchange of these letters in any passage of